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## THE COVER

A scene from the Kodak Hawaii Free Show which lasts approximately 40 weeks each year. First begun in 1937, this is one of Honolulu's favorite tourist attractions.


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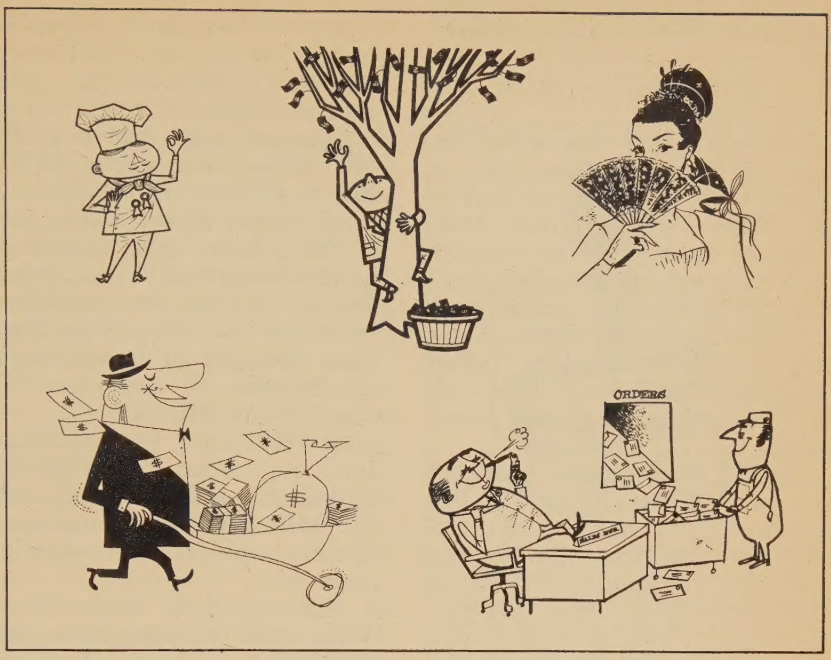


# the ANATOMY of SUCCESS

QUESTION? Do you possess an open mind? Then you should read these brief excerpts from Bantam Book's "100 Stories of Business Success." And because you do have an open mind you will discover that although the subject matter does not specifically mention dancing, it is definitely applicable to same. After all, even those of us who are dedicated to the world of dance must eat — and one of the prerequisites to this rite is money. And the acquisition of money, dear friends, begins with good business management and — oh, well, read on.

* * *

What are the ingredients of success? What makes one man **know** that he's going to make the grade — and then do it, while another is full of doubts — and fails?

The best way to find the answers, undoubtedly, would be to study the methods of and the men who have made their mark in the world. You can do just that in a new paperback book, **100 Stories of Business Success,** published by Batam Books.

The personal characteristics that spell success are pretty much the same in every field and no matter what your job, you can learn a lot from these winners.

One great lesson emerges from these 100 stories: The seeds of success are within **you**. It's not who you know. It's who you are. It's what you are — and do.

Take Sidney Anschell of Seattle, who has always enjoyed traveling. In 1949, he started a "Gift-of-the-Month" Club, whose members never know in advance what gift the mail will bring. What they do know is that they will get some piece of merchandise made, and sent from, abroad.

By Christmas, 1950, he had 20,000 members and was in the black. Today more than four times that number are on his member-

ship roster and 250,000 pieces of mail a month are sent from Florence, Italy, where Anschell has moved from Paris.

Anschell selects his "gifts" by shopping stores and bazaars in Europe, Latin America and the Far East. When he sees a likely item, he places orders that are staggering to most foreign manufacturers. Gifts are shipped by parcel post from the country of origin. They have included a silver coffee spoon from Finland, a leather wallet from Italy, perfume from France.

Anschell's members provided him last year with about $725,000 to do their blind shopping for them. After the gifts were bought, he was left with roughly $166,000 for normal overhead, taxes and profits. In fact, it's quite a good way to make a living for a man like Sidney Anschell, who likes nothing better than to travel and shop.

The first "tip from the top," then, is—**Work at something you enjoy.** You'll do your best — and you'd be surprised how good your best can be.

After eight years of inventing gimmicks, Alan Bloom, 28, of Los Angeles, has hit the jackpot with a metal cleaner called Copper Brite. He thinks so much of his product, he explains, that he has changed his name to Alan Brite to match it.

In 1949, while the royalties on a plastic steering-wheel cover were keeping him in food and shelter, Brite went to the library and got a list of chemicals that could be used to clean copper and bought small amounts of about 60 of them. He lined up the chemicals on a table, systematically dipped "Q-tips" in one after another, and drew the swabs across a penny until he hit the combination that cleaned the copper best.

Things moved fast after that. Along the way Brite picked up a partner, Roy Saxon, and incorporated as Copper Brite, Inc., in June, 1951. At the end of their first month of busines, they had a profit of $800. Sales jumped from $4,700 in July to $55,400 in October.

Just when things were looking bright, in early 1952, Copper Brite began solidifying in the bottles on dealers' shelves. Brite and Saxton corrected the formula **(so far it's been changed 50 times),** placated the dealers by replacing 10,000 cases worth $96,000.

In 1952 sales totaled $800,000. Brite and Saxton spent $380,000 on advertising and promotion, netting $65,000 before taxes but after a Cadillac apiece. The merry pace goes on.

The second tip, obviously, is — **Take your opportunities where you find them, be it a time-saving step on the production line that occurs to you, a new way to handle correspondence, what have you.**

Ever hear of a baker who was allergic to flour? Paul Dean Arnold is one — it gives him asthma. Yet practically every cent he's earned has come from baking.

He started in business in an ordinary way, taking the first job that came along. Hired as a production student in the New York City plant of a large baking company, he was transferred—after 5 years —to Portland, Maine, as superintendent of baking. There he was exposed to flour dust for long hours and his asthma became almost unbearable. His wife, Betty, wrote to the company in 1940, asking them to give him a different job or "please fire him." So they fired him.

The Arnolds moved in with his family. Betty Arnold tried to steer him away from his pet project — making bread that would taste better than the regular commercial

kind. He argued that a cracker baker like himself should be able to devise a formula for a high-quality white loaf that would sell. Almost before his wife knew what had happened, Arnold put up their $500 savings, his brother Ted matched it and the three of them were in the bread business.

The going was rough—until the food editor of a major New York newspaper ate some of Arnold's bread and wrote an enthusiastic story about it.

Today, Paul and Betty Arnold own a 218-acre estate with 9 miles of private bridle paths and a swimming pool.

Third tip: **Quality — in product or performance — pays off.**

When Stephen Klein, a refugee from Nazi-occupied Austria, arrived in New York in 1938, he made a 2-day survey of New Yorkers' candy-buying habits. Klein had been a candy manufacturer in Vienna and believed he knew his business.

He decided to sell bittersweet, Viennese-type chocolates, nearly the exact opposite of the sweet chocolate most Americans bought. His friends thought he was crazy but he made up a batch himself and sold it door to door in New York's garment district, full of first — and second — generation emigres. With them Klein's Continental kind of candy was an immediate hit.

Within a year he had brought his family from Austria and obtained financial backing. With his partner he formed Barton, Inc. They opened their first store in 1940, added 4 more within a year.

Since 1945, Barton has added 46 outlets—in Detroit, Newark and New York City. By 1951 the company was grossing almost $7,000,000 and netted 370,00 after taxes —all because a refugee from Austria had faith.

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There are other case histories in the Bantam Book "100 Stories of Business Success" from which you can glean "tips from the top," but in every instance you'll find the men who get ahead—the real successes — share these four basic characteristics:

1. They enjoy their work.
2. They are honest.
3. They work with a will, demanding, and getting, their best from themselves.
4. They have faith — in themselves and their ideas.

How do **you** stack up?

(This story has been adapted from material in "100 Stories of Business Success," a paper-back book on sale at newsstands.)

# LETTERS
## *to the editor*

Dear Editor:

As you know we have been in the dance business for over 27 years, and our studies have included the dances of many countries. However, Margaret and I feel that our recent six weeks vacation and study tour in Hawaii was so pleasureable that we should share it with your readers.

We arrived in Honolulu via Pan-American Airways, just in time to get in on part of Marguerite Duane's sessions. Two planes had arrived with dancing teachers, photographers and relatives to study and live up the relaxing life of the Islands. Betty Mae Harris of Iowa sponsored 27 from the Midwest, and Tuulikki of California sponsored the balance for Marguerite Duane's wonderful teachers' course atop the Waikiki Biltmore.

Everyone upon arriving in Hawaii has a **must** on the itinerary. Even though they are not avid dance enthusiasts, they know that when they return home all of their friends will ask with an eager look, "Did you see the Hula dancers?" or "Did you learn the Hula?" The next logical thought is to inquire about the best Hula shows. Everyone has a different opinion, so most malihinis (newcomers) make the complete rounds with growing enthusiasm and concern that they might miss the **one** program that may be the best of all!

The Kodak Hawaii Free Hula Show is one of the most popular shows on the Island of Oahu. It has been held in Kapiolani Park near Waikiki for 40 weeks each year for the past 20 years, except during the war years. You feel that you must see the Welcome Newcomers Malihini Party at the Princess Kaiulani Hotel, and the Aloha Party Show in the Banyan Court of the Moana Hotel. Then you've heard about two wonderful shows at Kaiser's New Hawaiian Village . . . the Kamaaina (permanent residents) Show at the Royal Hawaiian is a must!

There is still another program . . . this time for free . . . the Hula Festival, featuring a pageant staged by the recreation park at Honolulu's miniature Hollywood Bowl, called the Waikiki Shell.

The Visitors' Bureau highly recommends the Hukilau, the Hawai-

**Charley and Margaret Baker, operators of the Baker Dance Studios of Southern California. Mr. Baker contributed the interesting letter appearing on this page relative to a few of the Hawaiian Island's high spots which the editors feel have a special appeal to those in the dance profession. —Romaine.**

ian picnic and fish feast at Laie Bay. The Mormon Church, which also thwarts juvenile delinquency through dancing, nets a tidy sum each time for staging this historical native hit. Included also is a local Studio Hula Presentation and a truly native Samoan Show. Don The Beachcomber has an outstanding program of Polynesian numbers at his new club, which is artistically decorated to lend smart island atmosphere. You can't afford to miss the Luau at the Queen's Surf with outdoor feast and entertainment under the stars!

With all your planning you find that the local Civic Light Opera is staging the Lei of Hours, and you hope to squeeze that on your schedule along with another local Hula Studio Recital . . . and that marvelous professional Polynesian Show at the Waikiki Sands, which stars the lovely Lovena in the Interpretative Hula . . . we go backstage to learn some interesting background on what makes this Hula Girl so successful!

Lovena (pronounced Lovenna) is as lovely as her name implies. A very gracious and accommodating person, she gave us all the time she could between shows (15 minutes) and then came back after the show so we could finish the interview.

Lovena dances from the top of her head to the tips of her toes and even with her eyes. She is very versatile in that most of the Hawaiian and Polynesian numbers were included during the evening at four shows. Each show is a little different. From the varying tempos we picked out a very unusual and beautiful number danced by Lovena as a solo and which mainlanders would call a dance poem. The name of this slow, graceful dance was "Interpretative Hula" . . . wherein the narrator describes the meaning of the different fluid

**Lovena, featured dancer at Waikiki Sands, Honolulu. —Raymond Tarra**

movements of the true Hawaiian Hula with the hands and facial expressions featured.

Of course Lovena dancingly took us "around the islands." This was strictly incidental to the grace and styling of the overall pictures she painted in motion to the whispering strings of the Hawaiian guitar and soft, singing harmony of the musical trio.

Lovena was born on the Island of Hawaii of Chinese and English parents. She is twenty-five years of age and happily married, with two children.

Lovena started training at three years of age with hula teachers Mrs. Ella Fernandez and Mrs. Moniz, but gives all of her big credits to her mother, who gave her most of her versatile background. Her first professional experience was her debut at the Royal Hawaiian Hotel. She likes all styles of Hula, Polynesian and Tahitian dances, including Ancient and Modern. Las Vegas, Nevada, is now dick-

ering for the whole show of the Waikiki Sands.

Lovena's advice to young dancers is, "Don't start into professional dancing unless you really love dancing. If you are thinking of it just as a temporary job, you will rarely become successful."

Our next interview was with Hula girl Lei Aloha Johnson. She is 25 years of age and lives in Haleiwa; Oahu. Right here we should explain that Oahu is the main island for all tourists. Honolulu, Waikiki Beach, the Pali and Diamond Head all are on Oahu, as is most of the population.

Lei Oloha's democratic parentage is Hawaiian, Chinese, Indian and English. After becoming professional here Lei Aloha was signed for a USO tour to Europe. She danced in Germany, France, Belgium and more recently in Chicago, U.S.A. Unlike Lovena, she started her studies at the age of 12 years. She makes a good partner for Lovena in many of their dances. Lei Aloha speaks for both of the girls in saying their favorite style of Hula skirt is still the native Ti Leaf skirt. One reason is they have a better swing, but most important of all, they are nice and cool.

Both girls agree that one of the greatest authorities on the Hula was Winona Love, who is now married and lives in Pebble Beach, California. They like the present day teachers, Rose Joshea and Henry Pa. Lovena remembers the fame of Aggie Auld and her "Lovely Hula Hands" dance as featured at the Royal Hawaiian 15 years ago. Aggie also was recently at the Royal and now is teaching at the Princess Kaiulani Hotel.

We salute the Waikiki Sands, where you can enjoy good food with the rolling surf of Waikiki at your side and a fine Hawaiian floor show in front of you with our favorites, Lovena and Lei Aloha.

**Leihua, featured dancer at the Royal Hawaiian Hotel in Honolulu. The velvet holoku Leihua is wearing is worn when she dances the traditional Hula.**

In closing, we would like to tell your readers that, truly, "Hawaii is the paradise of the Polynesian dances."

May we wish continued success to Dance Digest.

Aloha, from
Charley and Margaret Baker
Baker Dance Studios,
Montebello, California.

## S. F. 'Dancing Ambassadors' in Special Performance

The members of the San Francisco Ballet, America's "dancing ambassadors" during their tour through eleven countries in Asia early this year, will present a special dance program at the War Memorial Opera House on Friday evening, November 8, at 8:30, in honor of delegates and guests from this country and Asia who will attend the 6th National Conference of the U. S. National Commission for UNESCO.

Highlight of the program will be the premiere of the "Emperor Norton" ballet, with choreography by Lew Christensen, the Ballet Company's Director, and music by Vernon Duke after Offenbach. This is a new, imaginatively created ballet depicting the history of San Francisco's favorite character, Emperor Norton.

The program will also include a romantic ballet entitled "A

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Members of the San Francisco Ballet at the zoo in Colombo, Ceylon in costumes from the ballet 'Jinx', by Lew Christensen. Left to right: Sue Loyd, Paula Tracy, Virginia Johnson and Glen Chadwick.

Masque of Beauty and the Shepard," with music by Gluck and choreography by Lew Christensen, and an abstract classic ballet, "Concerto Barocco," with music by J. S. Bach and choreography by George Balanchine.

This special performance, sponsored by the Ballet Guild in cooperation with the San Francisco Civic Sponsoring Committee for the Conference, will honor delegates gathered in this city from November 6-9 to discuss the theme "ASIA AND THE UNITED STATES: What the American Citizen Can Do to Promote Mutual Understanding and Cooperation." It is particularly fitting that the San Francisco Ballet perform at this time, having demonstrated their success and dedication in promoting Asian-American understanding and in building America's prestige abroad during their tour through the Far East from January to March.

The company of 22 dancers and 6 technicians was sent to Asia by the U. S. State Department and the American National Theatre and Academy (ANTA). Their tour consisted of two-hour to six-hour jumps by chartered plane, and they danced for audiences in Japan, Formosa, the Philippines, Hong Kong, Singapore; Rangoon, Burma; Bangkok, Thailand; Pnom Penh, Cambodia; with halts at Kuala and Penang in Malaya, at Colombo, Ceylon; Bombay, India; Karachi, West Pakistan; and Tehran, in Iran. They danced before the King of Thailand, before Mme. Chiang Kai-shek in Formosa, before the Governor General of Hong Kong and the Prime Minister of Burma. They met the late Ramon Magsaysay of the Philippines and Lew Christensen was decorated by the King of Cambodia.

The dancers autographed thousands of programs for Asians who had never before seen a ballet. A few of the older generation may have watched Pavlova, but to the younger generation this was all new. Everywhere, the company received spontaneous acclaim. In Rangoon, the dancers held their own in attendance competing against a circus of Russian acrobats, and in Bombay, their first show drew more attendance than the performance of group of acrobats from China. At one performance in Manila, there were 1500 persons over the theater's normal capacity of 4000.

The press reception was overwhelmingly favorable everywhere they went and one paper in Hong Kong wrote: "The fact that all performances were sold out far in advance and that all of them were heartily acclaimed by its audiences shows that ballet, apart from its pure entertainment value, has become a cultural force which makes it an excellent instrument for the development of good will between nations."

While on tour, the dancers put on their shows in gymnasiums, on improvised stages, and used their own music throughout, pre-recorded in San Francisco on hi-fi

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# LONDON

★

Peter Craig-Raymond

■ A 14-year-old stole London's heart—and London's press—this week. His name? Eduardo Serrano. Youngest member of the Pilar Lopez Spanish dance company, a group firmly entrenched in London's affection.

■ Eduadro, amazingly, is allowed to dominate the whole program here at the Palace-theatre. Lopez, obviously, sees in him a Spanish equivalent of the use Diaghilev made of baby Pavlowa, and the use made by the Ballet Russe of their famous 'baby ballerinas', Baronova, et al.

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recording equipment. Between shows they volunteered demonstrations for school childen, and they donated receipts from nine performances in Ceylon to a children's hospital. In Bombay, the money from four performances went to charity.

With this background of friendship established between the Ballet and the people of Asia who met them and witnessed their performances, the special program in honor of the forthcoming conference on Asian-American cooperation is anticipated with great interest by Conference delegates. There will also be a number of seats available to the public, and these may be purchased at the Opera-Symphony Box Office, Sherman Clay and Company, Kearny and Sutter Streets, San Francisco, beginning Monday, October 14. Prices are $2.50, $2.00 and $1.50.

— T. R.

■ Last week, at the Wells, Marie Rambert's Ballet Rambert finished their short, annual visit. Now they are off to China.

■ Several new works of little importance were given, the season gave us our annual chance to see a beautiful production of Giselle. And Violette Verdy was guest star. **Dance Digest** readers will remember our stories and pictures on Violette when she joined the Roland Petit Ballet de Paris. Her creation of the Bride in Petit's 'Le Loup' still remains one of my cherished performances.

■ Certainly the press here is full of this boy whose nickname is El Guito.

■ Perhaps as well, for this is the poorest program Pilar Lopez has yet brought to London. She becomes, each year, more and more interested in ballet as opposed to Spanish dance. The resulting 'Spanish ballets' are amateur, chaotic, sometimes pitifully amusing. Yet she herself can dance

Violet Verdy in London. The photos show Violet Verdy, who flew from Paris to dance as guest ballerina with the Ballet Rambert, in Conte Fantasque.

with wonderful dignity, and she has at least two good dancers in the company: Antonio Gades and Alberto Portillio.

■ A tumultuous reception but — to some extent — a disappointment. And this month, London will see the two boys who "made" Pilar Lopez — Ximez and Vargaz. They now have their own company, and a season at Sadler's Wells.

■ Violette made good use of Giselle, dancing with a lack of incidental which aptly fitted Rambert's esperanto production of the ballet. She also created the principal role in Conte Fantasque which, again, gave her some scope but meant little as a complete entity.

* * *

■ I spent a pleasant day last week at the country school run by Nadine Nicolaeva-Legat, an old friend and one-time prima ballerina assoluta at the Marinski. Today her Legat School is world-famous, and I watched her give class to an 11-year-old (this is very much a teenage column this month!) which was superb. My own 5-years-old daughter, Lee, was less impressed. A balletgoer of no mean experience, she has voiced an idea of dancing. But after watching this class for forty-five minutes, Lee answered Nadine's question as to her interest in taking lessons with: "I don't think so — they work too hard!"

■ In which opinion the sprite was no less than correct!

* * *

■ Jose Limon brings his 'American Dance Company to London this coming month under the artistic direction of Doris Humphrey. Fourteen works will be presented during the two-week season.

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**FUN IN THE VALLEY** ..... .....

When young A. C. "Ace" Smith and his wife, Marge, moved to Salinas, California, ten years ago, they fell in love with the rich farm valley, sometimes called "The Salad Bowl of the United States." Their one disappointment was that many of the people in the valley had never learned to dance. Ace and Marge, having been dance fans for years, decided to let their new neighbors in on a little fun.

Before long, Ace, an industrial engineer, became acquainted with the valley's farmers, and he talked up how much fun it was to square-dance. Marge did the same on the distaff side. Soon they formed a club, The Lariat Swingers, who met once a week for a session of old-fashioned square dancing.

Other towns in the valley soon caught the fever. Hollister and King City got Ace to organize square-dance clubs. Then, with most of the valley well versed in the square, Ace and Marge decided to initiate the inhabitants in the European brand of folk dancing, which soon became even more popular. The couple trained members of the original Lariat Swingers in the intricacies of native dances from Germany, Scotland, Poland, Russia, France, Hungary, Czechoslovakia, Sweden and other countries. Then they sent Swingers to other communities to instruct beginners.

Now clubs with hundreds of members have sprouted along the whole length of the 90-mile valley, each club featuring its own costumes of foreign lands. Although fun comes first on the program, the clubs often put on exhibitions and shows for Army hospitals and the Red Cross. Once a year they combine in a big performance, and contribute the proceeds to the March of Dimes.

## AN EVENING WITH RUTH ST. DENIS

(A Review)

"An Evening with Ruth St. Denis" is a fitting title for the format which this world renowned artist used for her six New York performances. It also seemed right that she should choose the intimate Theatre Marquee for her appearances, since it has not only been her own home and studio but also that of La Meri and the immortal Isadora Duncan. To have become a legend while yet alive, and by this I mean also artistically alive, is a unique achievement. Yet this is just the position which Miss Ruth occupies.

The program was divided roughly into three sections: Informal speeches by Miss St. Denis, color slides and films, and dances by Miss Ruth and Barbara Andres.

The sections in which Miss Ruth spoke were perhaps the happiest of the evening. She talked of life, philosophy, religion and dance. She has the courage to speak openly and frankly to an audience. Also she has the showmanship and wit to hold an audience pleasantly spellbound. From Miss Ruth there emanates a marvelous energy—not of the physical sort, but even more powerful. This energy, this zest for life which is so apparent, seems to be based on her great belief in the spiritual values inherent in all the arts. It is rare, indeed, that any artist dares to take an audience's time to set forth these intangible values. It is even more rare that an audience cares to give the time to be so informed. Our current quest for technical virtuosity seems to have ignored a basic and powerful drive which is one of the mainstays of any artist. It is this spirit behind the well-trained instrument which interests Miss Ruth. Somehow she manages to make an audience believe in the importance of these things. I do not think it is too exaggerated to say that she is a voice crying in the wilderness of technical proficiency for a similar competence in spiritual inspiration. There is much to be learned from Miss Ruth's words and from her manner of saying them.

**Ruth St. Denis in 'White Jade'**
—W. H. Stephan.

Mr. John Lindquist contributed an interesting history of Jacob's Pillow with his wonderful color slides. Even this brief showing gives one an over-all picture of the tremendous importance the Pillow plays in the dance life of America. In addition to the slides four of Miss Ruth's famous dances were shown on color film: **Cobra, Yogi, Blue and Gold Sari,** and **White Jade.**

Ruth St. Denis danced **Gregori-**

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**an Chant, To a Chinese Flute,** and **White Jade.** In these famous pieces one witnessed a great artist stripped of every physical and technical accoutrement. And it is with awe that we realize she still communicates, that somehow the radiant spirit rides over age and infirmities and touches an audience. Miss Ruth ably demonstrates her own beliefs.

Barbara Andres performed two of Miss St. Denis' dances. She is a pleasant though uninspired performer.

— By Bill Hooks.

## ENGLAND'S ROYAL BALLET

(A Review)

England has sent her national ballet, recently rechristened "The Royal Ballet," on another American tour whose first stop was New York's Metropolitan Opera House. Their four-week season brought $464,279 into the box office, which indicates this present tour like the past four will be overwhelmingly successful financially. Tickets were difficult to secure and general public's reaction enthusiastic.

Artistically the backbone of the repertoire is still the full evening nineteenth century ballet with the addition of Ashton's new full version of "Sylvia"—a neo-nineteenth century work colored by overtones of a favorite eighteenth century subject. The attempts at new works by Cranko and MacMillan only served to secure Ashton's preeminence as leading choreogra-

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pher of this company. Much has been written of the wisdom of encouraging young choreographers—agreed and all to the good, but it is unpleasant to have immature unsuccessful works tried out on you at the Metropolitan Opera House where seats were seven dollars each. Particularly trying was MacMillan's "Solitaire" and "Noctambules," reminding one of horrors of a previous tour of England's finest with "Miracle in the Gorbels." The present "Firebird" makes one have higher regard for Balanchine's new version with his New York Center Company.

In the company Fonteyn still stands unsurpassed and is revealing herself to be greater than before. In seasons past she was referred to as in her prime and at the apex as an artist. To the astonishment of all, her revelation of greater power as an artist and performer was overwhelming. Here truly is a prima ballerina absoluta -- a term much too loosely used today. There are few ballerinas in all the world but Fonteyn must stand among them. Although sorely missed from the company personnel was Beryl Grey, Violetta Elvin and the charming Elaine Fifield, the former two mature artists while Fifield surely has greatness ahead. The surprise this year was the magnetic Nadia Nerina, who had the unenviable position of following the great Fonteyn on second nights in the great line of classic parts. Here is a ballerina, at the present not as great as Fonteyn, but with high promise of the future and at the moment able to do wonderfully with the most taxing of roles. Her range is wide, particularly competent as "Swanilda" she, like Denmark's Inge Sand, was born to the part. The "Coppelia" production of our English visitors is far inferior to the Danes' production, both in staging and dancing and in the physical production. The Danes with their older mimes and ballet children and well developed acting, know how to make this Delibes work live. The English setting is poor and the costumes unattractive and unpleasant in color — of revue or music hall style.

**Margot Fonteyn**
—Jack Blake

With Nerina dancing and a restaging and redressing this could be one of the great works of the company. One does not realize how splendid Nerina is until Berisosova assayed the part; this was the greatest piece of miscasting during the entire New York season. This placid Slav giantess is not able to convey the pert, nimble soubrette role or come anywhere near "Swanilda." On point she towers above all partners and her general style is at variance with the company's, where Nerina comes more naturally to this par-

ticular role.

Anya Linden, Rowena Jackson and Maryon Lane all found favor with the public while Somes perfectly complemented Fonteyn and Brian Shaw aroused enthusiasm. The company organization proves itself strong when the cast can lose three first ballerinas and still give America a tour such as this with incomparable Fonteyn and extraordinary Nerina flanked by Somes and Shaw.

— by Robert Miller.

'Careful there, you're stepping on my tail.'

## "YOU CAN DANCE WELL"

**Ed. Note:** The following excerpts are reprinted from Juanita Marie Arno's (Arizona) Bulletin which she mails to potential students.

* * *

**You can be . . . what you want to be!**

But merely "wanting" something is not enough to make it come true. Mental discipline is required. We hear much nowadays about "positive thinking." Actually positive thinking is far simpler than the average person realizes. For example, we will take the positive word PRIDE and the negative word SHAME. These feelings are the strongest motivating forces in human behavior.

**SHAME**

More important to you than money and the things it can buy is the desire to be admired. Yet how many times have you felt the hot prickles of shame because you couldn't dance well with someone you really cared about? Such unhappiness can easily be eliminated and the effort will be pleasant and rewarding.

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## SHANTA RAO AND THE KATHAKALI DANCERS OF INDIA

(A Review)

Mr. John Coast, who a few years ago so successfully brought to Broadway the Dancers and Musicians of Bali, has just presented Shanta Rao and her East Indian Dancers for a two weeks engagement at the ANTA Theatre. From the advance publicity it was anticipated that the current venture would be as felicitous as that of the Balinese. Regrettably, this is not the case.

Shanta Rao, because of the format of the program (she appears only once with the rest of the company) must be discussed as a separate entity. She is a superlative artist, functioning in a wide variety of East Indian dance styles. She seems master of them all. It was indeed a rare treat to watch her in the little known Mohini Attam style. Miss Rao is one of those truly communicative artists who reaches her audience despite the strangeness of the material, despite the use of the indecipherable Mudras. The plasticity of her hands, the fantastic facial range, and her phenomenal strength of leg impresses one with her technical virtuosity. But there is more —a real spirit which often causes her to burst into song, sometimes moves her to depths of yearning or sadness, at other times sheds a radiance born of the pure joy of movement.

Unfortunately Santa Rao appears only in three solos and one Kathakali dance. The program is heavily weighted on the side of the Kathakali drama. In fairness to this ancient East Indian art form let it be understood from the be-

---

and clumsy and "falling apart" on the dance floor — the middle ground being a smooth, graceful glide. All these things along with beautiful posture and ballroom graciousness should be learned properly and not just "picked up" haphazardly.

Dancing is not one of the Lonely Arts — there is companionship in the music, the instructor, and the partner. Don't be a Model "T" dancer in this "Jet Age". Dancing is the best remedy for televisionitis. TV will get you nowhere. Dancing will TAKE YOU PLACES. Good dancing is a priceless social asset while poor dancers are usually marked as "dull Tools". If you wait until you "can afford it" you will never dot it. Make a firm decision RIGHT NOW to become an excellent dancer.

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## *In Case You're Wondering*

No, we aren't skipping an issue. We're merely dating this issue Nov.-Dec. so that the next Dance Digest, which comes out the latter part of December can be dated January 1958.

The reason for the change in dating is that Dance Digest is going on leading News Stands throughout the United States beginning with the January 1958 issue, and we want it to arrive at the news stands early in the month of publication.

All subscriptions will be extended.

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ginning that what is shown the Broadway audience is fifteen minute excerpts lifted from twelve-hour dramas. Also it must be remembered that the conversations are carried out in Mudras gesture language which is more often of a narrative bent than a purely choreographic or design interest. After the initial enjoyment of the elaborate costumes and makeup has passed, I am afraid little remains to satisfy the Western eye or excite the emotions. A single Kathakali excerpt might well have been presented for contrast and novelty, but to give the major part of the evening to this medium was a mistake in programming. One constantly felt that the program lacked integration; there was the exquisite Shanta Rao and the wholly separate company.

The ensemble also included a small orchestra of native musicians who provided an exciting onstage background. Rekha Menon, a most charming East Indian lady, served as narrator throughout the show. — By Bill Hooks.


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## *Merce Cunningham*

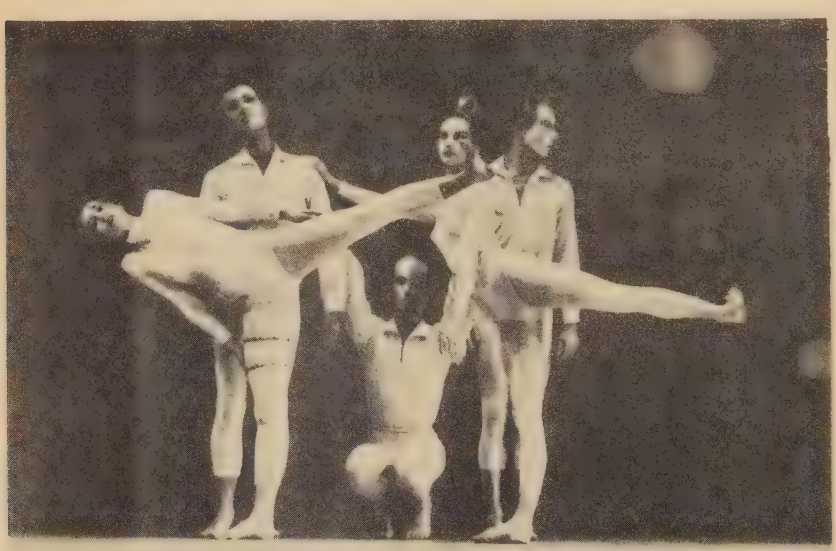
### AT BROOKLYN ACADEMY OF MUSIC

Merce Cunningham, recipient of a Guggenheim Fellowship "for creative activity in the field of dance," will present three New York premieres in a program of dance and music with his Company at the Brooklyn Academy of Music on Saturday, November 30, at 8:30 P.M.

"An evening with Merce Cunningham is a unique experience," writes dance critic Walter Sorell, "an exploration of time and space in a new fashion."

Two "first performances" are among the dances to be presented —a work for Company, "Labyrinthian Dances," with music by contemporary Viennese composer Josef Mathias Hauer (who discovered a twelve-tone method of composition different from and prior to the well known Schoenberg system), and an as yet untitled solo, with music by Christian Wolfe, to be performed by Mr. Cunningham.

Featured on the program will be the first public performance in New York of "Springweather and People," a dance "which takes place on a large canvas of time with the play of togetherness of people as its dominant characteristic." The music, by American composer Earle Brown, was especially commissioned for this dance and will receive its orchestral premiere at the Brooklyn Academy of Music. (In its published version and to concert audiences, Mr. Brown's score will be known as "Indices".) A preview of "Springweather and People" was privately presented in New York for the Japan Society in 1955, and subsequently the work was performed



**Merce Cunningham and Dance Company in 'Nocturnes'.**
**—Louis A. Stepvenson, Jr.**

by the Company on tour on these occasions, a piano reduction of the orchestral score was heard. Mr. Cunningham has commissioned artist Bob Rauschenberg to design new costumes and decor for the New York premiere.

John Cage, musical director of the Company, will conduct the eleven-piece orchestra and David Tudor will provide piano accompaniment with Mr. Cage for other works to be presented. Members of Cunningham's Dance Company include Carolyn Brown (wife of composer Earle Brown), Viola Farber, Marianno Simon, Romy Charlip and Bruce King. Bob Rauschenberg is artistic director, and lighting is by Nicola Cornovich.

November 30th will mark the fourth appearance of Merce Cunningham and Dance Company at the Brooklyn Academy of Music, and will be the sixth appearance for Mr. Cunningham, who on two other occasions presented solo works there. Subsequently, the Company will premiere in Boston on December 14th at the John Hancock Hall and in Worcester, Mass., on December 16th under the auspices of the Clark University.

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Merce Cunningham and Dance Company, with John Cage and David Tudor, are under the personal management of Isabelle Fisher and are exclusively represented in New England by Martin Forrest.

Tickets for the November 30th performance may be obtained by writing to the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17, New York, or by calling STerling 3-6700.

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## ROYAL BALLET ENDS MET SEASON, BEGINS 16-CITY TOUR

The Royal Ballet ended its fifth New York engagement at the Metropolitan Opera House with two performances of the full-length "The Sleeping Beauty."

The Company will launch a 16-city United States - Canadian tour in Boston at the State Theatre, which will end on January 24 in Montreal.

October 8-12, Boston, State Theatre; October 14-19, Philadelphia, Academy of Music; October 21-25, Washington, Capitol Theatre; October 27-29, Cincinnati, Music Hall; October 31-November 2, St. Louis, Kiel Auditorium; November 4-6, Dallas, State Fair Auditorium; November 8-10, Houston, Music Hall; November 13 - 18, Los Angeles, Shrine Auditorium; November 20-27, San Francisco, Memorial Opera House; November 29-30, Seattle, Civic Auditorium; December 3-7, Vancouver, Orpheum Theatre; December 11 - 14, Minneapolis, Northrop Memorial Auditorium; December 16 through January 5 (matinee), Chicago, Civic Opera House; January 7-11, Detroit, Auditorium; January 13 - 15, Toronto, Maple Leaf Gardens; January 17-19, Cleveland, Music Hall; January 21-24, Montreal, Forum Amphitheatre Du Forum.

## BOOKS

Doubleday - Garden City Books has announced that Thalia Mara's book, "Third Steps in Ballet," will be out the week of November 4th. She is now writing a special textbook on the art of "Pointe Work" for the same publisher.

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# Teachers' and Students' section

## NEWS ● BRIEFS

● Diane and Ted Wayne, rising young dance team, were married on Sunday, October 6th, at Grace Lutheran Church in Richmond, California. After a honeymoon in Hollywood, they will make their home in Richmond.

The young couple, who have become widely known for their Poetry in Motion dance numbers, choreographed by William D'Albrew of San Francisco, have been dancing together for the past two years. On September 26th they were honored at a "This Is Your Life" surprise party at which they were made honorary members of the Golden Gate Chapter of the National Smooth Dancers, which was held at D'Albrew's Dance Studio.

● The Ann Arbor Civic Ballet held their first rehearsal of the 1957 and 1958 season Wednesday, September 25. The Artistic Director, Sylvia Hamer, expressed enthusiasm over the quality of the dancers she will have to work with this year.

Two performances have been scheduled for the season. One, a return engagement, with the Jackson, Michigan, Symphony Orchestra on its series of concerts to be held February 18, 1958. The Ann Arbor performance with the Ann Arbor Civic Orchestra will be held March 16, 1958.

Sylvia Hamer met with Dr. George Wilson, symphony conductor, to

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decide on music and ballets to be presented. The Ann Arbor Civic Ballet is holding a series of teas and coffee hours on a membership drive.

● The Royal Academy of Dancing, for the second consecutive year, sent an examiner from England to conduct examinations of students in the Bay Area and Sacramento, California. The examinations were followed by a refresher course for teachers.

Miss Mary Conmee (Pat Blizard) reports that she has received a letter from Dame Margot Fonteyn Arias, who is President of the R.A. D., saying that she will be pleased to meet local teachers of this method when she is in San Francisco this November. Miss Conmee is the local representative for the R. A. D.

● The Brooklyn Music School announces that Karent Kanner will teach and direct its Classical Ballet School for the coming season. Miss Kanner is a professional dancer of wide experience. Walter Terry, dance critic of the Herald Tribune, wrote of her recent New York performance: "Karen Kanner, tall and commanding, did a brilliant piece of work." The magazine, Dance Observer, wrote "Karen Kanner is a superb dancer. Her stage presence and technical proficiency add up to nothing less than striking."

Karen Kanner taught last season

**At the Associated Dance Teachers of Southern California convention Tom Sheehy receives plaque inscribed 'President's Award presented to Thomas M. Sheehy in recognition of services performed as president of Dance Masters of America from August 1929 to August 1932'. Standing beside Mr. Sheehy are Lucille Iverson, Ursula Muury and William J. Ashton, sec-treas. for 45 years of the Chicago National Association of Dance Masters.**

**—Kickbush.**

**Melodee Simpson of Oakland, Calif.**

at the Metropolitan Opera School of Ballet. She teaches in the classical European tradition of the famous ballet master, Enrico Cecchetti, which she has studied with the world's leading exponents of this style, Miss Margaret Craske and Mr. Anthony Tudor of the Metropolitan Opera Ballet School. Miss Kanner was also a scholarship student in Juilliard School of Music and Dance.

Miss Kanner not only brings her teaching art to the newly expanded dance department, but also, with her natural enthusiasm and love for dance and her ability to perform as she teaches, she will inspire in every child the delight and pleasure which is the heart of this extremely exciting art.

For additional information, write Livio Mannucci, 126 South Felix Street, Brooklyn, N. Y.

● Tere Amoros, beautiful 22-year-old classic Spanish dancer, made her United States debut in a recital at Carnegie Hall on November 3, 1957.

Born in Madrid, Tere began to learn the dances of Spain as a child. Her grace, skill and, later on, her beauty, attracted considerable notice, but it was not until her family moved to South America that she devoted all her attention to the dance. At the age of 16 she made her professional debut in Lima Peru, in 1951. Acclaimed throughout South and Central America, she returned to Madrid

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Teachers left to right: Dianne Lowell, Ann Davlin, Mary Conmee and Mary Rose (Examiner). Students, left to right: Leslye Smith, Cherron Hensley, Sally Espino and Dawana McCasland (seated). For item on this ambitious group see News Briefs, page 400.

last year and gave a series of five sold-out concerts before the eminently critical audience of the Teatro de la Arzuela. Her success was immediate and unqualified. A.B.C., the famous Spanish newspaper, said of her the following day: "Tere Amoros dominates the classic as well as the popular dance, and on each she imprints her seal of refinement, delicacy, distinction and elegance."

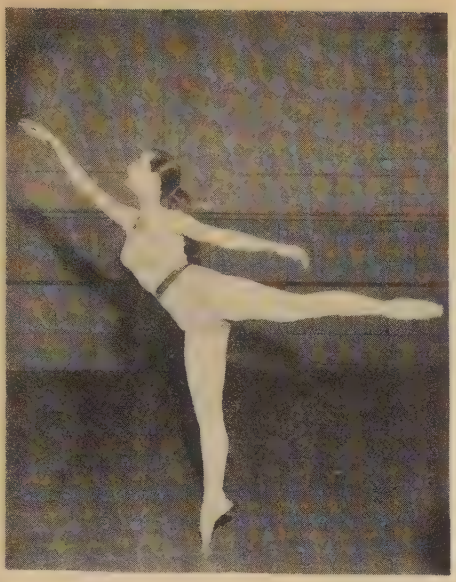
- "Rhapsody in Dance" under the direction of Helene Noble, was held in the Hayward High School Auditorium, September 18. Presentation was from Helen's School of Dancing, San Leandro, Calif.

- The National Smooth Dancers, Inc., will hold their annual dance convention in San Francisco in 1958.

- Ballet Theatre auditions went off as scheduled on Saturday at the Academy of Dance, 627 South Missouri Avenue.

Ballet performers from St. Petersburg and Tampa, as well as Clearwater exhibited their technical ability before the judges. Those selected were: Angela Stovel, Bunny Roman, Margie Higgins, Kay Holley and Laura Steele of Clearwater; Sandy Rodriquez, Tampa, and Ann Ropulewis, Maine.

January will see the first of a series of performances for the would-be professionals under the direction of Candy Vogel.



Anita Parisi, student of the Academy of Ballet in San Francisco, is also a capable actress. She recently appeared as the feminine lead in 'The Ticklish Acrobat', an Actors Workshop Production. Miss Parisi is being considered for the lead in an independent motion picture being filmed in San Francisco.

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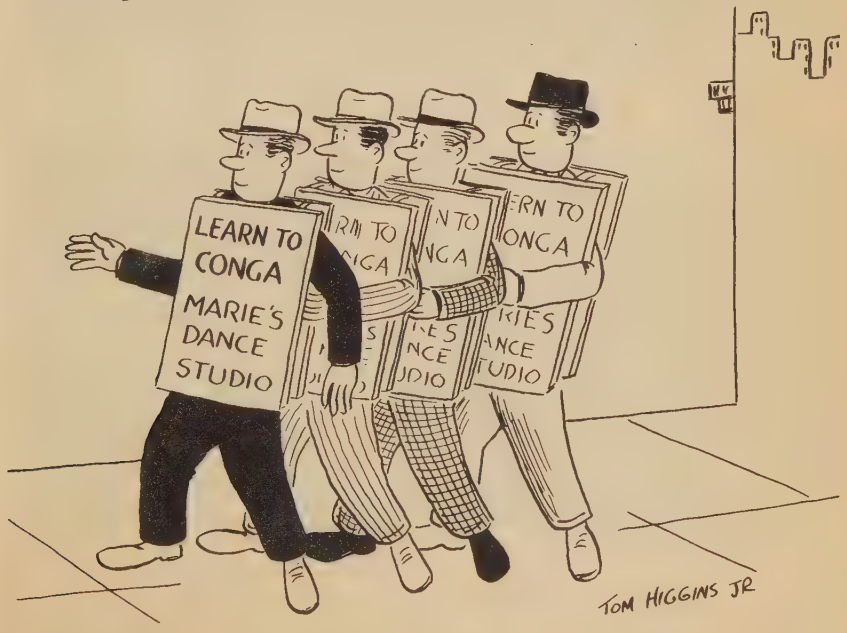

Three sessions pictured at the Associated Dance Teachers of Southern California Convention this past summer. Top to bottom: Al Gilbert, Walton Biggerstaff and Bob Kimble. —Photos by Kickbush.

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**The Dell Davis Dancers of Danville, California**
**— Ginger photo**

*Editor:*

I, TOO, HAVE watched with interest your series on juvenile delinquency. Handling young people as I do daily in my work, I am more than interested. I am also National Chairman of Education for the Dance Masters of America and we very recently had a national convention in Detroit.

In an over-all survey, we found most juveniles involved in delinquency charges were not enrolled in dance schools.

In other words, dance school activities keep young minds and bodies busy and not much time to seek other things. I feel we have not done enough as a community to make large recreational centers available in all parts of Columbus to handle these young people.

Staffed with people and parents who would handle a youth program and where they can go and have a youth program together. The few set up now are not enough and in some cases have failed for various reasons.

The churches and schools have taken some of the burden but it is not enough. It needs large city planning.

I want to pass on to your readers a very fine article on "Symptoms of Delinquency" I read in the American Legion Magazine for September, which has been recommended by J. Edgar Hoover:

"Juvenile crime can be prevented if parents watch out for certain danger signs. They are:

- ◆ Truancy.
- ◆ Evidence of alcohol or drugs on the breath, needle marks on arms.
- ◆ Cruelty to animals.
- ◆ Sloppy appearance or dress that exaggerates sex. (In boys, uncut hair. In girls, skin-tight clothing.)
- ◆ Unexplained scratches, cuts or bruises.
- ◆ Unexplained late hours.
- ◆ Appearance of strange articles that were not purchased.
- ◆ Possession of unnecessary weapons.
- ◆ Flagrant disobedience.
- ◆ Friends he never brings home.

"These are the 10 symptoms. If you recognize one in your child, look into it. If you recognize three, look out."

Possibly a printing in the paper of the symptoms may help some worried parents.

MRS. GWEN KAGEY.
Columbus.

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(The foregoing letter titled 'Delinquency Alarm Signs Are Listed' is reprinted from the Ohio State Journal, September 14, 1957.)

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS. . . . . ➡

Member officers of the Chicago National Association of Dance Masters who were responsible for the success of the 3-week Summer Sessions this year: Back row, Leo T. Kehl, Asst. Sec.; Celeste Cirode, Sgt. at Arms; Mildred Floerke, Educational Director; Minette Buchmann Georgette Werner, Catherine Cromwell, Marie Buczkowski and Betty Mae Harris, Directors; Don Ford, V. P. Seated: Ermie Schultz, Past President; Gladys Benedict, Immediate Past President; Adele Artinian, President; Edna Christensen, Sec-Treas.; Ruth Valiquette, V.P. and Elisa Stigler, Principal. —Burke Dean.

## DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS with the cooperation of the Colorado Dance Teachers presented an educational program October 27 at the American Legion Memorial Auditorium in Denver, Colorado. The faculty included: Al Gilbert, Children's Material; Robert Lunnon, Ballet; Gus Giordano, Modern Jazz and Grace V. Hansen, Ballroom. An informal gathering for the purpose of meeting dance teachers was held at Hotel Olin Saturday night. Edna Christensen, Secretary of C.N.A.D.M., was in charge of official registration.

DANCE MASTERS OF CALIFORNIA met September 8 at the Bellevue Hotel in San Francisco for their bi-monthly meeting. On the faculty were: Joan Buffa and Ruth Olafson, Novelty Tap; Verjean Hawes, Ballet; Catherine Taylor, Ballroom; Stanley Kahn, American Jazz, and the Beaudoins, 'Champagne Polka.' Bessie Clark was installed as the new president.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA met September 8 at the Hotel Statler in Los Angeles. On the faculty were: Margaret Ketchum, Hawaiian; Margarita Otero, Tom Sheehy and Gladys Bowen, Ballroom; Dorothy Lee Tifal, Dance, and Lucille Iverson, Acrobatic. New officers elected were: President, Charley Baker; 1st V.P., Ray Leslie; 2nd V.P., Dorothy Williams; Sec.-Treas., Virginia Rose; Directors, Margarita Otero, Gladys Bowen, Iona Scott and Agnes Ward; D.M.A. Delegate, Ursula Murray, and Past President, Lucille Iverson.

LOUISIANA ASSOCIATION OF DANCE TEACHERS met September 29 at the Roosevelt Hotel in New Orleans for an all-day Dance Sessions. Faculty members included: Maxine Ashbury, Modern Jazz; Hazel Nuss, Acrobatics, and Rose Spilka, Tap. A business meeting was held September 28.

DANCING MASTERS OF WISCONSIN met October 20 at the Pfister Hotel in Milwaukee. On the faculty were: Jack Wolfram, Promiscuous Taps; June Rold, Authentic Afro-Cuban-Primitive-Samoan, Calypso Steps and Combinations Grace V. Hansen, Modern Jazz, Modern Interpretative; Carol Winkleman, Marinette Carol, Children's work. Adelle Artinian is another DMW member who has become president of the CNADM. Other Past Presidents are Leo T. Kehl and Edna Christensen.

DANCE MASTERS OF OHIO held a One-Day Convention October 20 at the Hotel Pick-Ohio in Youngstown, Ohio. Faculty members included: Joseph Levinoff, Ballet; Bob Kimble, Baby Dances, and Louis Girard, Ballroom. A banquet was held in the evening.

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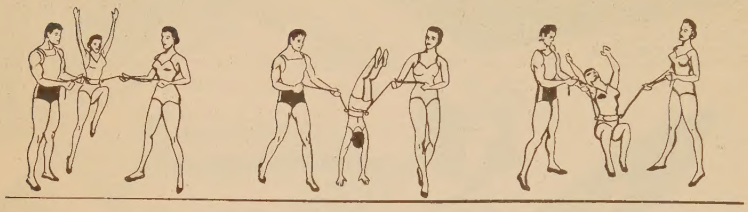

## 26. FRONT HANDSPRING

Place pupil in belt, teacher and assistant each holding one end of rope. Stand 2 to 3 feet ahead of pupil at all times. Run with pupil, and as pupil whips body over forward, hold ropes firmly, at the same time give a little pull forward and upward and help pupil land on both feet on the floor. Be sure to support pupil at all times so as to keep pupil from falling down. (See page 10 of "Theory and Practice of Acrobatics and Tumbling.")

## 27. BACKOVER

From a backover position on the take-off board, forward foot at the front end of the board, backward foot at the back end of the board. Bend body backward, kicking forward leg upward and over in a regular backover. (See page 14 of "Theory and Practice of Arcobatics and Tumbling.")

Pupils having trouble kicking the forward leg upward and over will find it much easier from the take-off board. After a few lessons on the board, pupils should be able to do it on the floor.

(Drawings and Text, Copyright 1953 by James A. Rozanas, 10412 South St. Louis, Chicago 43, Ill.)

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